

DESE Model Curriculum

GRADE LEVEL/UNIT TITLE: 5/You Don't Scare Me!

Course Code: ELA

COURSE INTRODUCTION:

Fifth grade English Language Art students will utilize higher level thinking skills and strategies necessary to interact with complex literature, topics, and themes. While studying and analyzing relevant and rigorous texts of various genres and content areas, students will be able to authentically explore the world around them. Through writing, students will create and critique persuasive, narrative, and informative pieces that are both succinct and meaningful. In the exploration of English Language Arts, students will utilize technology to express and present their research, thoughts, and demonstrate learning. As competent and participatory citizens, students will utilize speaking skills to persuade and inform as well as use listening strategies to critique and/or gain information.

In this document, teaching structures such as interactive writing, reading workshop, Socratic Seminar, etc. are highlighted in blue and linked directly to the State Literacy Plan in order to provide a more in-depth explanation.

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<p>UNIT DESCRIPTION:</p> <p>Throughout this unit students will be learning how authors use suspense to make their stories intriguing for their readers. They will build their background knowledge of suspenseful story elements through read alouds, partner readings and independent readings of suspenseful texts, and learn to identify these elements in their own personal reading. Then students will use this knowledge to write their own suspenseful story. As students work through the writing process, the teacher will guide them with mini-lessons on using strong leads, descriptive language and details, dialogue, transitions, and engaging endings.</p> <p><i>Teachers should incorporate Reading Foundational Skills and Language Standards into this unit in meaningful ways that align learners' needs.</i></p> <p>Diverse Learners Strategies for meeting the needs of all learners including gifted students, English Language Learners (ELL) and students with disabilities can be found at http://www.dese.mo.gov/divimprove/curriculum/UD-Model-Curriculum-Introduction-Sheet.pdf. Resources based on the Universal Design for Learning principles are available at www.cast.org.</p> <p>Provide Feedback</p>	<p>SUGGESTED UNIT TIMELINE: 4-5 weeks</p> <p>CLASS PERIOD (min.): 45-60 minutes</p> <p>The format of this unit is Writer's Workshop which consists of:</p> <ul style="list-style-type: none"> • <u>Mini-lesson</u> 10-15 minutes. Teacher presents concepts through read alouds, think alouds, modeled writing, and shared writing. • <u>Independent Writing</u> 30-40 minutes. Teacher confers with individuals or works with small writing groups while students do all of the things real writers do during the writing process; explore, draft, revise, edit, and publish. • <u>Share Time</u> 5 -10 minutes. Students share their writing and thinking with partners, teams, or the entire class. The writing shared does not need to be in final draft form. It is important for students to share as they develop a piece of writing.
<p>ESSENTIAL QUESTIONS:</p> <ol style="list-style-type: none"> 1. Why do readers enjoy suspenseful genres? 2. How do authors create suspense in their writing? 3. How can I build suspense in my own writing? 	
<p>ESSENTIAL MEASURABLE LEARNING OBJECTIVES</p>	<p>CROSSWALK TO STANDARDS</p>

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		CA GLE	Performance Goals	CCSS ELA Grade Level	CCSS ELA Anchor	DOK
1. Identify suspenseful elements in stories, and compare/contrast these elements as they appear in various texts.		R.2.C.5.a	1.5	RL.5.1		1
		R.2.C.5.b	1.6	RL.5.3		
		R.2.C.5.c				
		R.2.C.5.f				
		R.1.I.5.a	1.5 1.6	RL.5.9		3
2. Independently read and comprehend suspenseful texts.		R.1.H.5.a		RL.5.10		3
		R.1.H.5.b				
		R.1.H.5.c				
		R.1.H.5.d				
		R.1.H.5.e				
		R.1.H.5.f				
		R.1.H.5.g				
		R.1.H.5.h				
		R.1.H.5.i				

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3. Follow the writing process to plan, and draft a suspenseful narrative. Identify the audience and purpose for this narrative. Brainstorm ideas and complete a web or story map to outline narrative. Use descriptive details to develop a suspenseful setting and characters. Capture the reader's attention with a strong lead. Use dialogue, description and pacing to develop the narrative. Use transitional words and sentence variety to help the story flow. Develop a strong ending to leave the reader captivated		W.3.A.5.a	2.1	W.5.3.a		
		W.2.A.5.a	2.2	W.5.3.b		1
		W.2.A.5.b		W.5.3.c		1
		W.2.B.5.a		W.5.3.d		
		W.2.C.5.a		W.5.3.e		2
		W.2.C.5.b		W.5.4		3
		W.2.D.5.a		W.5.5		2
		W.2.D.5.b				2
		W.1.A.5.a				3
		W.1.A.5.b				
		W.1.A.5.c				
		W.1.A.5.d				
		W.1.A.5.e				
4. Follow the writing process to edit, revise and publish a suspenseful narrative. Edit for grade appropriate conventions. Revise for sentence fluency, voice, and word choice. Use transition words between supporting details that are appropriate to narrative writing.		W.2.E.5.e	2.2	L.5.2.e		
		W.2.E.5.f	2.1	L.5.3.a		1
		W.2.C.5.d		L.5.6		3
		W.2.D.5.a				2
5. Use technology, including the Internet, to produce and publish a suspenseful narrative writing.		W.2.A.5.a		W.5.6		
		W.2.A.5.b				

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6. Compare and contrast suspenseful texts by drawing evidence from literary or informational texts to support analysis, reflection, and research.		W.3.A.5.a	2.1	W.5.9.a		3
7. Participate during mini-lessons, peer-revision, peer- editing and share during publishing party/Author's Café.		L.1.B.5	1.5	SL.5.1.a		1
		L.2.A.5.b	2.1 2.3 4.6	SL.5.1.b		2
				SL.5.1.c		
				SL.5.1.d		
ASSESSMENT DESCRIPTIONS*: (Write a brief overview here. Identify Formative/Summative. Actual assessments will be accessed by a link to PDF file or Word doc.) ASSESSMENT DESCRIPTIONS*: Formative (Anecdotal records, Writing Conference notes, Student Writing Portfolio, Student Writing Notebooks) ASSESSMENT DESCRIPTIONS*: Summative (Suspense Writing Scoring Guide)						
Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)					
1 3	<p>Unit Introduction - Introduce the Suspense Unit by turning down the lights, gathering the students around the teacher and reading aloud a short suspense story from an online source such as MysteryNet's Kids Mysteries or one from the many text sources listed below.</p> <p>Activate prior knowledge by asking the class: "How did you feel when you heard the story?" "Why did you feel that way?" "What did the author say/do to make you feel that way?" Lead students through a discussion about other suspenseful books that they have read, authors they are familiar with, and why they enjoy suspenseful books. Help students understand that the element of suspense is found in many genres including scary stories, mysteries, adventure stories, and survival stories.</p> <p>1. Elements of a Suspenseful Story – Provide students with several opportunities to enjoy suspenseful texts either through read alouds, partner reading or independent reading. Then help students brainstorm a list of characteristics that make a story suspenseful and work together to create an anchor chart such as the Scary Story Characteristics Web. Discuss why plot, setting,</p>					

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word choice, characters, and suspense are important in creating a scary story. Use [Compare/Contrast graphic organizer](#) to compare several mysteries and write a compare/contrast informational text.

2. **Find Elements of Suspense** - Each day read a chapter aloud from one of the print sources listed below such as Mary Downing Hahn's Deep and Dark and Dangerous or Avi's Something Upstairs. As you read, stop intermittently and think aloud about how various story elements affect the scariness of the story.

Allow students the opportunity to practice identifying or creating their own suspenseful stories by showing various illustrations from a picture book such as The Mysteries of Harris Burdick then have students describe the situation or create a story to go along with the scene. As students become more adept at identifying suspenseful elements encourage students to read short stories with partners and fill out their own [Scary Story Characteristics Web](#) based on elements they find in the text.

Finally, throughout the unit, challenge students to identify and share elements of suspense in their own independent reading as well. Encourage the students to think like writers and discuss how these elements could be mimicked in their own writing.

3. **Identify Audience & Purpose** – Have the students discuss and identify the purpose of writing a suspense story. They may reach the conclusion it is for the entertainment of both the reader and the writer. Then discuss who the audience for the students' stories will be – younger students? Other classmates? Parents? Discuss how this may affect how the students write their stories. Will they make their story a scary story? A mystery? An adventure? It may be relevant to address that their stories should be suspenseful, not gory. Use a short clip such as “Do Not Find Me” from [CandlelightStories.com](#) to reiterate the idea that suspense is the anticipation that something is going to occur.
4. **Brainstorm Ideas & Create a Story Web** – After reading several examples of suspense stories, have students think about ideas for their own story. The teacher should use a story web such as the [Scary Story Characteristics Web](#) to model planning where the story will take place, who the main characters will be, and how to guide the characters through the plot of the story.
5. **Use descriptive details to develop a suspenseful setting and characters** – As an exercise to help students use descriptive language to describe a setting, show the students a picture of an old house. Divide the class into small groups so that they can work together to write a description of the house. Discretely tell half of the class to pretend that this is their grandmother's house, and tell the other half that they should pretend that this is an abandoned house in their neighborhood. Afterwards have the groups share their

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descriptions and have the students notice how the descriptions of the house change depending on the background information.

6. **Developing Mood & Tone** – Tone is what the **author** feels about a subject (this may come through as the author's voice) while mood is what the **reader** feels. To help students understand how an author establishes mood and tone, try reading aloud two books on similar topics such as Miss Spider's Tea Party and The Spider and the Fly. In both stories the spiders are inviting other insects to tea. However, in one book it is evident that Miss Spider is only trying to make friends, while in the other story you can infer the spider wishes to make the fly his next meal. Use a [compare/contrast organizer](#) to guide students to identify the differences between the story elements and how they help the author to establish the mood and tone. Over the next several days, provide continued practice and scaffold the learning by first giving students sentences and then paragraphs in which to infer the mood and tone.
7. **Strong Leads** – Share examples of strong leads by reading the first paragraph or page from several books and give students the opportunity to discuss what captures the reader's attention and makes them want to keep reading. The teacher could then model a variety of different leads to begin writing a sample story.
 - Snapshot Lead – Create a picture of the setting or the character in the reader's mind.
 - Talking Lead -- Begin with dialogue between two characters or within a character's thoughts.
 - Question Lead – Ask an intriguing question that makes the reader want to keep reading to find out the answer.
 - Sound Lead – Begin with a sound that will make the reader want to keep reading to find out what happened.
 - Action Lead – Dive right into the action and open with a dramatic scene that gets the reader on the edge of their seat.

*Independent Writing - Have students try several different leads for their own suspense story and share them with peers before they decide on one to begin their own suspense story.
8. **Use Descriptive Details to Develop the Narrative** – Model writing a suspenseful story with vague details compared to one rich with descriptive details and allow students to describe the difference and determine which one creates a more enjoyable story for the reader. Encourage students to use vivid details in their own writing. To give struggling writers more direction, it would be appropriate to use their story map to help them create a more detailed outline for their narrative before beginning their rough draft.

*Guided Practice – Have students take one sentence or small section from their story and see if they can rewrite it with more vivid

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	<p>details to help the reader visualize what is happening. Then have the students share the original sentence and the new sentence to see which one the classmate enjoys the most.</p> <p>9. Using Dialogue – Share examples of how authors use a combination of narrating and using dialogue to show and tell the story. Model examples of how using too much dialogue can confuse the reader because the author has not explained what is happening. In a similar manner, model examples of how a story with a balance of dialogue and narration can be interesting to the reader and make them feel like they are part of the story. Model how to use quotations and paragraphing correctly within the narrative. Then have students look back through their own narratives and determine if there is a balance of narration and dialogue. Teacher should help students to revise parts of their story as needed to help them find balance.</p> <p>10. Transitional Words & Sentence Variety – As the students continue to write their rough drafts, mini-lessons should be given on the use of transition words and using sentence variety to help the story flow from one scene to the next. The teacher should share samples or model writing sentences with no variation and allow the students to give their input as to how to improve the sentences by adding different beginnings, or combining sentences as necessary to allow for variety.</p> <p>11. Strong Ending – Share examples of story endings by reading several short stories such as the ones from MysteryNet's Kids Mysteries. Allow the students to discuss which endings they like the best and why. The most common endings are the ones that allow the problem to be solved, but some authors love to leave the reader hanging. For guided practice, read aloud a book such as The Relatives Came and then share examples of poor endings such as “We had a lot of fun,” “Then we went home,” or “Then we went to sleep” and have students work together to rewrite the endings keeping in mind that they need to refer back to the main idea of the story. Monitor and give assistance with group work.</p>
2 3	<p>12. Revising & Editing – Teachers should adjust revising/editing mini-lessons based on the particular needs of the students. Many revisions may have been made throughout the drafting process as new mini-lessons were taught and new strategies were applied. However, it would be appropriate to review proofreading marks as well as review or establish an Editor's Checklist. The teacher could also create a piece of writing with purposeful mistakes so as to model revising for word choice and sentence fluency as well as editing for conventions. These lessons may be spread out over multiple sessions.</p> <p>13. Peer Editing – When students are ready to begin peer editing, the teacher should take time to again review proofreading marks and provide students with an editing checklist such as the Convention Check List from WritingFix.com. Establish a positive working environment in which students are comfortable working with partners and model how to constructively edit another student's paper</p> <p>14. Publishing – There are a variety of ways for students to publish a suspenseful narrative. The teacher may choose to have students</p>

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	<p>create storybooks with illustrations or use some other written form, or the teacher may choose to have students publish their work online at a website such as http://www.storyjumper.com/. -</p> <p>15. Sharing – There are a variety of ways for students to share their work including reading their stories to classmates or younger students during a publishing party. However, another idea is to turn a classroom into an “Author’s Café” or “Haunted Café”. Desks are moved around to resemble tables in a café and even cookies and punch can be served as students share their stories with visitors. Parents, teachers, staff and other classes can all be invited to visit and listen to stories. To encourage parents to visit, try offering an “Author’s Breakfast” before school so that working families can still take part in the special event.</p>
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1 3	<p>1. Elements of a Suspenseful Story - Students will activate prior knowledge by listening to the teacher read aloud, and then discussing how the story made them feel, and elements the author used to make them feel this way. They will then help the teacher brainstorm a list of characteristics of suspenseful stories.</p> <p>2. Find Elements of Suspense - Listen as the teacher reads aloud, participate in partner readings and read suspenseful texts independently. Identify and be able to discuss the various elements the author uses to create a sense of suspense. Be able to complete a Scary Story Characteristics Web about one of the texts read. After observing an illustration from a picture book, use imagination to create and tell a partner a short suspenseful story to fit the scene or explain what is happening in the picture.</p> <p>Finally, throughout the unit think like a writer and try some of the suspenseful techniques in own writing.</p> <p>3. Identify Audience & Purpose – Turn and talk to a classmate about why authors may write suspenseful texts. Determine what the purpose will be for own narrative. Then work with the teacher to decide who the intended audience will be. Share with a partner how this may affect how own narrative may be written. Will it be a scary story? A mystery? An adventure? Will it be written in vivid detail for peers or will it need to be written in simple language that younger students can understand?</p> <p>4. Brainstorm Ideas & Create a Story Web – Actively listen as the teacher models how to use the Scary Story Characteristics Web to plan a suspenseful story. Then begin discussing story ideas with the teacher and peers, keeping in mind audience/purpose and with the expectation that narratives should be suspenseful, not gory or gruesome. Use the Scary Story Characteristics Web to begin planning own narrative.</p>

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- 5. Use descriptive details to develop a suspenseful setting & characters** – Observe the picture of the house shown by the teacher. Work with a small group to write a description of the house based on the background knowledge the teacher shares. Read the description aloud to the class and then listen while the other groups share their descriptions. Discuss with your small group how each description is different and why. Be prepared to share observations with the class.
- *Continue planning own narrative by adding descriptive details about the setting or characters to own [Scary Story Characteristics Web](#).
- 6. Developing Mood & Tone** – After this lesson the students should be able to explain the meanings of mood and tone, and be able to describe how they affect a story. Actively listen as the teacher reads aloud and guides students to complete a [compare/contrast organizer](#) to identify the differences between the story elements and how they help the author to establish the mood and tone. Given a sentence or paragraph the student will independently identify mood and tone.
- 7. Strong Leads** – Actively listen as the teacher shares examples of strong leads from various books. Turn and talk to a classmate about what makes it a good lead. Answer the question, “Why do I want to keep listening/reading?” Observe the teacher modeling several different leads. During independent writing time, try out several of the different types of leads for own narrative. Read your different leads to a classmate and consider their opinions about which ones they like best before choosing the one to use at the beginning of own story.
- 8. Use Descriptive Details to Develop the Narrative** – Read along as the teacher shares two examples of narratives. Make observations about the quality and detail of each story. Turn and talk with a classmate about which story is the most enjoyable and why. Which one helps to create the best mind pictures so that you can visualize what is happening? Be ready to share these ideas with the class. To practice writing with detail, choose one sentence or section of what you have written so far and rewrite it using vivid details to help the reader visualize exactly what is happening so they feel like they are in the story. Read the original sentence and the new sentence to a classmate and consider their opinions about which sentence they like best and why. As continue to write suspenseful narrative include descriptive language and details to help the reader visual what is happening in the story.
- 9. Using Dialogue** – Actively listen as the teacher shares examples of how authors use a combination of narration and dialogue in their stories. As the teacher shares a piece with too much dialogue notice how it is difficult to understand what is happening because the reader only hears the conversation between the characters. Determine the difference between a piece with too much dialogue and a

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	<p>piece with a balance of narration and dialogue. Reread what have written so far in suspenseful narrative and determine if there is a balance between the narration and the dialogue. Observe as the teacher models how to use quotations and paragraphing correctly. Revise story as necessary and/or apply new skills as continue to write rough draft.</p> <p>10. Transitional Words & Sentence Variety – Actively listen and participate in mini-lessons on the use of transition words and sentence variety. Examine correct and incorrect examples shared by the teacher and offer input as to how to use transition words and sentence variety to help the story flow smoothly. Apply these strategies to own writing as continue to draft, edit and revise own suspense narrative.</p> <p>11. Strong Endings – Listen as the teacher rereads aloud the endings of several suspense stories. Discuss with classmates what makes a good ending and, in your opinion, which type of ending you like best. Then listen as the teacher reads aloud a story, but supplements the ending for a poor one. Work with a classmate to rewrite the ending of the story to make it more enjoyable for the reader. Share your ending with the class. As continue to draft, edit and revise own narrative be sure to include a strong ending.</p>
2 3	<p>12. Revising & Editing – Throughout the drafting process, as new skills are introduced through mini-lessons, revisions should be made. Students should reread narrative for sentence fluency and story flow. Changes should also be made to include more vivid language and detail where necessary. Use the Editor's Checklist to reread own suspense narrative and edit for capitalization, punctuation and spelling. Use resources such as the dictionary to correct misspelled words.</p> <p>13. Peer Editing - Actively listen as the teacher models how to peer edit appropriately through critiquing and encouragement. Use the Editor's Checklist as a guide as read a peer's narrative and make corrections or offer suggestions.</p> <p>14. Publishing – Rewrite the rough draft, including all of the changes made during the revision and editing process, using neatest handwriting or by typing the final draft.</p> <p>15. Sharing – Read aloud the finished suspense narrative to the audience with a loud, clear voice.</p>
<p>UNIT RESOURCES: (include internet addresses for linking)</p> <p><u>Print Resources</u></p> <p>Avi. Something Upstairs. (1988).</p> <p>Cooney, Caroline B. The Face on the Milk Carton. 1990.</p> <p>Dadey, Debbie and Marcia Thornton Jones. Witches Don't Do Backflips (The Adventures of the Bailey School Kids). (1994).</p>	

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Dahl, Roald. *Ronald Dahl's Book of Ghost Stories*. (1984).

DiTerlizzi, Tony. *The Spider and the Fly*. (2002).

Gaiman, Neil. *The Graveyard Book*. (2008).

Hahn, Mary Downing. *Deep and Dark and Dangerous*. (2007).

Hahn, Mary Downing. *The Old Willis Place*. (2004).

Kehret, Peg. *The Stranger Next Door*.

Kirk, David. *Miss Spider's Tea Party*. (1994).

Lubar, David. *Invasion of the Road Weenies: and other Warped and Creepy Tales*. (2003).

San Souci, Robert D. *Short & Shivery: Thirty Chilling Tales*. (2009).

Schwartz, Alvin. *Scary Stories to tell in the Dark*. (1989).

Van Allsburg, Chris. *The Mysteries of Harris Burdick*. (1984).

Online Resources

- [Candlelight Stories – “Do Not Find Me”](http://www.candlelightstories.com/movies/do-not-find-me/) <http://www.candlelightstories.com/movies/do-not-find-me/>
- [Carol Hurst's Children's Literature Site](http://www.carolhurst.com/subjects/mysteries.html) <http://www.carolhurst.com/subjects/mysteries.html>
- [Compare/Contrast Organizer](http://www.readingquest.org/pdf/compare.pdf) <http://www.readingquest.org/pdf/compare.pdf>
- [Mystery Net's Kids Mysteries](http://kids.mysterynet.com/chiller/) <http://kids.mysterynet.com/chiller/>
- [ReadWriteThink.org “Thrills! Chills! Using Scary Stories to Motivate Students to Read](http://www.readwritethink.org/classroom-resources/lesson-plans/thrills-chills-using-scary-407.htm) <http://www.readwritethink.org/classroom-resources/lesson-plans/thrills-chills-using-scary-407.htm>
- [Scary Story Characteristics Web](http://www.readwritethink.org/files/resources/lesson_images/lesson407/web2.pdf) http://www.readwritethink.org/files/resources/lesson_images/lesson407/web2.pdf

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